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*From the Library of the
Fogg Museum of Art
Harvard University*



THE NEF OF THE KNIGHTS OF MALTA.

AN
ILLUSTRATED
DESCRIPTIVE CATALOGUE,
OF THE COLLECTION OF
Antique Silber Plate,

FORMED BY
ALBERT, LORD LONDESBOROUGH;

NOW THE PROPERTY OF
LADY LONDESBOROUGH.

BY
FREDERICK W. FAIRHOLT, F.S.A.,
HONORARY MEMBER OF THE SOCIETIES OF ANTIQUARIES OF
NORMANDY, PICARDY, AND POICTIERS.

PRINTED FOR PRIVATE REFERENCE,

BY T. RICHARDS, 37, GREAT QUEEN STREET.

M.DCCC IX.

C. H. H. C. L.

10 July 26

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NOTE.

THIS Work, commenced and perfected under the superintendence of the late noble Owner of the Collection, was only waiting completion by the printer at the period of his decease. A long-continued illness had hindered any progress on my part, both before, and considerably after, that period; my first renewed labour has been its completion. It is almost unique, as the record of a collection in which every article is pictured as well as described; and cannot fail to be of archæological value and interest. It has now become a monument of the taste and judgment which formed it.

F. W. FAIRHOLT.

November 1860.

INTRODUCTION.

THE collection it is the object of the present volume to describe, and illustrate by representations of every article forming it, was brought together by the continued assiduity of the late Lord Londesborough, whose ruling wish was that it should consist of such works as illustrated the peculiar tastes of different epochs, or the quaint imaginings of the ancient art-workers in metal.

The abundance of fine household plate owned by the nobles of the middle ages, served a triple purpose ; it enabled them to display their wealth and consolidate it in this portable form, at a time when property was insecure and banking unknown ; it served for domestic use, and the decoration of the dining hall ; or it might again be converted into specie by pledging or melting. The greatest of the land did not thus disdain to turn their plate to money when it was needed. Our King Henry III obtained the dower of his daughter Margaret by this means ; and there is a record of Henry V having placed in the hands of John Cliff, a minstrel, various articles of the kind, as security for a sum he had lent the king.

Originally the finer kinds of gold and silver work were consecrated to the Church ; when they were afterwards indulged in as luxuries for wealthy tables, it was considered necessary to restrict them by sumptuary laws. An ordinance of King John of France, issued in

1356, forbids any goldsmith from using more than the value of a mark of gold or silver, for any vessel, except it be for the use of the Church. Such ordinances were ultimately disregarded, and from the fourteenth until the middle of the seventeenth century, the houses of the noble and wealthy displayed in great profusion plate in large quantity, of much value, and great artistic beauty.

The cups which during the fourteenth century decorated the tables of sovereigns and nobles were constructed of the precious metals, or crystal; and occasionally of coloured stones or marbles, to which some mystic virtue was attached. To these vessels were sometimes given most grotesque forms, and we hear of *aiguières* in the form of a cock, or a man, a rose, or a dolphin. Saltcellars in the fashion of flying serpents, etc., were common; and exercised the utmost inventive faculty of the artists who constructed them. The most remarkable vessels for the table were the *nef*, the *drageoir*, the *fountain*, and the *almsdish*. The *nef* had also the name of the *cadenas* in the reign of Henry III of France, and was formed like a ship, the hull being large enough to contain smaller vases, cups, and knives for the use of the table; but at other times it held wine. The inventory of Charles V of France mentions twenty *nefs* of silver, and two of gold, supported by lions. The *drageoir* was devoted to sweetmeats and confectionary (*dragées*), being divided into compartments. The *fountain* occupied the centre of the table, and was supplied with odoriferous waters, or sometimes flowed with wine. Philip-le-bon, Duke of Burgundy, possessed one representing a fortress with towers from which orangeade flowed, upon the summit stood a female from whose breasts poured a stream of ypocras, and beside whom was placed a statue of an infant who dispensed rose-water. The old voyager Rubruquis discovered in the thirteenth century a fountain of this kind at the court of the Khan of Tartary, which had been manufactured by a Parisian goldsmith, and was valued at three thousand marks of gold. The *alms-dish* was generally formed of silver, some-

times decorated with enamel, and was placed near the fountain in the centre of the table ; in it were deposited such morsels of viands as were destined to be distributed among the poor.

The other vessels of the table consisted of *hanaps*, *cups*, *gobelets*, *godets*, *aiguières*, *biberons*, *salieres*, etc., which were sometimes made of gold ; more frequently of silver, gilt ; and most generally plain, the two kinds being distinguished in old inventories as “*argent doré*” and “*argent blanc*.” Ultimately “*parcel-gilt*” cups became fashionable, and were more artistically decorated by using the gilding as a relief to certain portions of the design only.

The inventories of Charles V of France, and of his brother the Duke of Anjou, King of Naples and Provence, are full of curious details of enriched plate, part of the table furniture of their palaces. That of the duke is very voluminous, enumerating nearly eight hundred articles, half the number being cups and ornamental vessels for the table ; it was commenced in 1360 ; that of the king in 1379. They regarded their treasures as objects of art, and had them minutely described with the passion of an amateur, signing each sheet of the inventory with their own hands. Both are now in the *Bibliothèque Nationale*, Paris, and are invaluable as records of the taste and fancy of the French metal-workers, whose products were highly esteemed ; and were only successfully rivalled in the succeeding century by the German artists, particularly the goldsmiths of Augsburg and Nuremberg.

For the due display of these treasures dressers or sideboards were used, having a series of receding steps on the summit, upon which the plate could be arranged. The number of these steps was regulated by the rank of the person who used them. Persons of royal blood, only, were allowed to use dressers of five “*degrés*” or stages. Those of four steps were appropriated to nobles of the highest rank ; those of three, to nobles under the rank of dukes ; those of two, to knight bannerets ; and those of one step to persons of gentle descent.

In illuminated manuscripts we frequently meet with representations of these articles of furniture and their piles of plate ; and the curious volumes descriptive of public festivities, of a more recent date, occasionally furnish others. In 1587 a quarto volume was published at Dilingen, descriptive of the ceremonies at Prague when the Grand Duke Ferdinand of Austria invested the Emperor and the Grand



Dukes Carl and Ernest with the order of the Golden Fleece. The representation of the banquet held in the palace afterwards, furnishes us with the picture of a royal dresser, here copied. It is valuable for the examples it presents of the chief forms of plate then in use ; the nef and the large double cups made to shut upon the rims of each other, are the most noticeable ; each of the cups formed two goblets for the table ; specimens of two small cups of this kind are given in

pl. iv, figs. 7 and 8 ; ultimately it became usual to make half a dozen, or more, of these cups, fit into each other—"a nest of cups"—as they were termed ; and to cover their surfaces with quaint inscriptions and allegorical engravings.

The *nef*, or ship, was a very important piece of plate. It was originally destined to contain the articles used by the noble at his banquet. Millin says the royal *nef* was made to hold the knife, spoon, drinking-cup, napkin, tooth-pick, etc. The *nef* mentioned in the inventory of Charles V of France is said to hold "his *essay*, his spoon, knife and fork." The *essay* was a piece of horn, believed to be that of the unicorn, but really obtained from the narwhal ; and which was supposed to be an antidote to poison, and to detect its presence by becoming agitated when plunged in liquor containing it ; for which reason it was attached to a chain of gold for the greater convenience of dipping it in the cup, and it was the butler's duty to make trial or *essay* of the wine when presenting it to his lord. The inventory just quoted enumerates five *nefs* of gold enamelled, as being for the king's use, valued at two hundred and fifty marks of gold ; and twenty-one *nefs* of silver. At the banquet held on occasion of the marriage of Charles the Bold, thirty "grandes *nefs*" were brought upon the table. The etiquette of the court of France maintained the use of the *nef* until the end of the eighteenth century. Long before this, they had become comparatively common, as vessels for confections and wines ; the merchantmen of the Low Countries naturally patronized their use. One specimen of such a *nef*, of late construction, is given pl. ii, fig. 3 ; others, of earlier date, fill the first three plates of our series of engravings ; but by far the finest and most important specimen is that which forms the frontispiece to this Catalogue. It is a work of the latter half of the sixteenth century, and is stated to have been a present from the King of France to the Knights of Malta ; in whose treasury it was preserved, until the island was captured by the French under Napoleon, and this among

other things carried off in a French vessel ; the vessel in its turn was captured by an English man-of-war, whose captain preserved this nef as a mark of his prowess. His family, at his death, parted with it to Messrs. Garrard, the silversmiths, from whom Lord Londesborough obtained it. This beautiful vessel is executed throughout in the best style of art, is twenty-one inches high, and sixteen in length. It is



entirely of silver, gilt all over ; the small figures being cast in gold, chased and enamelled. The deck is covered with soldiers ; in front are three cannons, the cannoneer standing in the centre with his linstock ready to fire them ; behind him stand a drummer and fifer ; and behind and on each side, soldiers fully armed with arquebus and halbard. The boatswain stands in the midst with his whistle at his mouth ; sailors are ascending the rigging, and a row of galley-slaves

are propelling the vessel with oars. The hull is chased all over with figures of mermaids and tritons, playing upon musical instruments, and accompanied by whales and sea-monsters.

A sideboard of four stages is represented in the engraving opposite, copied from one of the large plates in the *Thurnier-buch*, published at Vienna in 1561, descriptive of tourneys and other solemnities held in that city in the previous year, under the patronage of the Emperor Ferdinand. The plate from which our cut is copied represents the emperor and his noble guests dining in state. This sideboard is opposite the royal table, and is loaded with cups of various forms, valuable as showing the prevailing taste of the day ; and aiding us in dating pieces of plate when other means fail, by their general resemblance. The Londesborough Collection contains many of similar design.



The taste for ornamental plate increased during the latter part of this century and the beginning of the next ; and appears to have been first checked by the wars which devastated the Low Countries, Germany, and France. The profusion with which it was used on great occasions may be understood from the fact, that at the election and coronation of the Emperor Matthias at Frankfort-on-the-Main, in 1612, the emperor's table, at the grand banquet given on the occasion, was supplied with two large sideboards of plate, one on each side his table ; while each of the seven electors of the empire had a separate table, and a sideboard of five stages to each. Our cut represents the table of the Elector of Saxony. Two servants attend to the distribution of the plate ; and the butler hands the cups to the table, in front of which stand three

other attendants. It is copied from a plate in the small quarto volume published at Frankfort in the same year, describing the ceremonies observed on the occasion. It is on too small a scale to do more than indicate the stately character of the fittings for the banquet, but this it does in a manner sufficiently clear.



We have already alluded to the *assay* made by butlers of the lord's wine before he drank it, and to the presumed power of the unicorn's horn in detecting any poison. One of the cups in Lord Londesborough's Collection, here engraved, is entirely cut from the horn of the narwhal, which passed for that of the unicorn. It is mounted in silver gilt, and from the inscription beneath the foot, "Hunyadi Janos 1444," would appear to have once belonged to a member of the royal house of Bohemia. Round the foot is set a small circle of turquoises, which were also believed to have a power of detecting poison by turning of a paler hue. Colonel Gwatkin possesses a cup which formerly belonged to Queen Elizabeth, it is quite encrusted with amethyst, the interstices

filled with small turquoises. The amethyst was believed to possess the power of subduing intoxication. Crystal was thought to become cloudy or discoloured on contact with poison; and the delicate Venetian glass, it was believed, would crack if it were placed in it. At Clare Hall, Cambridge, is still preserved "the poison-cup" given by William Butler, an eminent physician of the time of James I; the body of the cup is of glass, in the lid is inserted a large crystal. The Londesborough Collection possesses one early German example of a

poison-cup (see pl. xii, fig. 1), in which pieces of crystal are inserted, so that they might touch, and "assay," the liquor.

The wealthy companies of merchant-men frequently rivalled the nobility in the display of plate upon the sideboards of their palatial *hotels-de-ville*; and it became the custom for members of the fraternity to give, or bequeath, plate to the general stock. The records of the ancient guilds at home and abroad, contain many notices of such gifts; and several of the civic companies of London still possess curious pieces of early plate, the gifts of members or of the sovereign. The cup given by Camden, the great antiquary and historian, to the Painter-Stainers' Company, is still preserved by them, and the Barber-Surgeons' Company also show the curious one given to them by Charles II; it is made in imitation of the oak which concealed him at Boscobel; the stem forms the handle, the tree the cup, from which hang gilt acorns, which ring as bells when the cup is lifted; the cover is shaped like the royal crown.

In addition to the continental trade-guilds, there were also companies of cross-bowmen and arquebusiers, who met to practise shooting, and who had their banquetting-halls well furnished with plate. The finest cups in Lord Londesborough's Collection originally did duty at Gorichem, in Holland, for such a society (see plates 16 and 17), specimens of others once appertaining to guilds are also in the collection; and the cut on the next page represents one of the largest in the series, which appears, from an inscription upon it, to have belonged to a German company of clothworkers, and also further informs us that it was the work of a certain goldsmith named Michael Klaemet, in the year 1647. It is formed of silver, and is nearly three feet in height; it is hung all round with small silver shields, containing the arms, badges, or "merchant-marks" of various members of the fraternity, who were probably thus commemorated for benefactions to the company, when these "loving-cups" passed

c



round the table on public occasions. The dates on these escutcheons range between the years 1653 and 1693.

In Switzerland it was a common custom, in the thirteenth and fourteenth centuries, to establish in the principal towns places of social meeting called *Trinkstuben*, or drinking-rooms. This led to the accumulation of plate, by purchase or gift. The custom was not confined to the laity, the canons of Zurich had their *Trinkstube* also, to which each member contributed some piece of plate on his admission. In the year 1653 the number of such drinking vessels amounted to as many as one hundred and forty-two; among them were three cups, presented in the year 1563 by the English bishops Jewel, Horn, and Parkhurst, in grateful memory of the hospitality and kindness shown to them by the fraternity when they were resident at Zurich, to escape the persecution of the Protestants during the reign of our Queen Mary. These interesting cups, as well as one pre-

sented by Queen Elizabeth to Bullinger, in testimony of kindness shown to the Protestants in their days of utmost need, are still preserved in the library at Zurich, and have been engraved and described in the *Journal* of the Archæological Institute, vol. xvi, together with a curious account of these old social clubs by Dr. Ferdinand Keller, President of the Society of Antiquaries of Zurich.

The fantastic forms given to many drinking vessels, and of which the plates to this volume give abundant examples, although originating much earlier, do not appear to have been in very common use until the sixteenth century; when they crowded the tables in the form of animals and birds, real and imaginary, which must have had a singularly grotesque effect. As early as the eleventh century we meet with the description of a drinking cup in the form of a stag. Others in the form of lions, and mounted knights, were made of bronze, in the fourteenth century, and imitated in pottery; specimens may be seen in the British Museum. The inventory of Charles V mentions "a cock pheasant, decorated with enamel, and used as an *aiguillère*; having on its back a fox, who has seized it by the crest." It stood on a foot, or mound, like others represented in our plates, which was covered with blue enamel, upon which were painted groups of children at play. The Swiss and Germans seem chiefly to have patronized these quaint drinking vessels.

There was another kind of table ornament in very general use in the sixteenth and seventeenth centuries, consisting of figures in metal or wood, representing *chiffonniers*, or basket-bearers; whose baskets held preserves, sweetmeats, or spoons, etc., for use at the dessert. When formed of silver, they were occasionally enamelled, and when cut in wood they were painted of their natural colours. Plate xi exhibits both varieties; and two others are added in the next page; the first represents a countryman in the act of trudging to market, bearing a weighty basket, and carrying a small pig beneath one arm. The companion figure is engraved in plate xi, fig. 3. Our second



example represents a vine-grower, who bears a bunch of grapes on his arm, carries a sieve in his right hand, and a small wine-vat at his back ; on his breast is a silver badge, showing him to be the retainer of a noble house. The badge bears the arms of the Grand Duke of Wurtemberg (*circa* 1590). Both figures are carved in wood and painted in natural colours; the baskets of both are of silver.



The quaint drinking customs of the Germans led to the use of such vessels as the windmills on pl. x ; and their love of deep potations to such as required emptying at a draught. In addition to those given in pl. ix, Lord Londesborough possesses a richly en-

graved glass tumbler of capacious dimensions entirely without a foot, and having in place of it a dog seated, which is only in proper position when the glass is turned down upon the metal stand, consisting of an open *corona*, supported by three scrolls attached to a spreading foot. This curious vessel is almost unique.

The best artistic ability was at the service of the goldsmiths at this



period. Andrea Mantegna, Hans Holbein, Jean Meutung, Aldegraver, and a host of the "smaller masters" of the German school aided them; and very numerous are the engravings devoted to designs for decorative objects which emanated from the studios of that land. Cellini was the greatest worker in his day; and at Vienna is still preserved the golden *salière* he made for Francis I, and has described

so vividly in his autobiography ; the cabinet of gems in the gallery at Florence possesses the cups he made for the Medici. In the Louvre are some exquisite specimens of the goldsmith's art in the sixteenth century ; but by far the largest and finest collection of antique plate is preserved in the palace at Dresden, and which is without a rival in Europe. It was the *tresor* of the old Electors of Saxony, who delighted in thus adding to their state.

The more humble tankards and cups, generally formed from maple wood, were in use by the middle classes during the whole of this period ; and were more or less enriched with carving in relief or else with incised ornament, according to the wealth of their possessors. These works are even rarer than those in the more valuable metal. Lord Londesborough's collection contains the three specimens on the preceding page. The tankard is of German workmanship, coated with rosin inside, to preserve the freshness and froth on beer ; a custom still in use there. The wooden cup in the centre (which is fourteen inches in height), has on the lid incised figures of the elephant, salamander, eagle, and porcupine. On the bowl, is an ostrich, unicorn, wyvern with a human hand in its mouth, and a stag, above the latter the date 1620. The knob below is decorated with the flowers of the pink in compartments ; the foot has gadrooned ornament, below which is the following inscription arranged in two lines :—

“ Such as loue pleasures more then they loue God,
 Shall feele his wrath, and heavy scourging rod ;
 Ye cursed that have followed vayne desire,
 Are in great danger of that fearefull sentence, which saith, ‘ Depart unto
 eternal fire.’ ”

The bowl has, in various compartments, the royal arms of England, supported by the lion and unicorn, the letters I.R., and date 1610 : the other figures are the phoenix, boar, porcupine, griffin, stag, ostrich, and wyvern. Above and below are three lines of inscription in rude rhyme, but in continuous line, as follows :—

"To faithfull Soules Christ giveth drinke right good :
 from all Sinne they are clensed by his bloud :
 they feele the Power of Christes death and passion :
 working in them a true death of all Sinne :
 and the power of his Glorious resurrection
 raising them vp a new Lyfe to beginne :
 of God's children it is a certaine token
 Being grafted in Christ shall neuer of be broken :
 for hauing faith working by sincere loue
 their names are written in heauen above."

These examples of bathos might at first induce the notion that the vessels were for sacred use, did we not remember how common it was to parade religious inscriptions on drinking vessels at this period. Examples are given in pl. ix, fig. 2, and pl. xiv, fig. 2. The stone-ware beer-jugs of Germany executed about the same period are covered with them.

A few words may here be fitly said on the probable age of the various undated articles in our plates. Of these pl. xii, fig. 4, and pl. xiii, fig. 1, may be considered as the most ancient examples, executed as they probably were at the later half of the fifteenth century ; the crystal cup, pl. xii, fig. 1, may belong to the commencement of the next century ; the nefs range from the middle of the sixteenth century to the close of the seventeenth. The nautilus shells, ostrich egg, and cocoa-nut cups, are works of the close of the sixteenth and beginning of the seventeenth century, a date which may be generally assigned to the quaint figures of birds and animals in plates iv to viii, and pl. xix ; the windmills, pl. x, may be referred to the same era. Purity and simplicity of design seem to have been much neglected towards the middle of the seventeenth century, when vulgarly-large floriated ornament covered the vessels, and was occasionally cut like *silhouettes* from thin plates of metal, gilt, chased, and fastened to their surfaces, as in pl. xiv, fig. 3. As a general rule it may be remarked that the earlier works are the best in point of taste, their very quaint-

ness often adding zest to the design ; and that the best period for enriched ornamental works was the close of the sixteenth century, when the Gorichem plate was fabricated, undoubtedly the finest works in the Londesborough Collection.

ARRANGEMENT OF PLATES.

PLATE				
1-3.	NEFS	OF	VARIOUS	AGES.
4-6.	DRINKING	CUPS	IN	FORM OF ANIMALS.
7, 8.	—	—	—	BIRDS.
9.	—	—	—	MAIDENS.
10.	—	—	—	WINDMILLS, ETC.
11.	CHIFFONIER.			
12-18.	HANAPS,	CUPS,	TANKARDS,	AND OTHER VESSELS.
19.	DRINKING	CUPS	IN	FORM OF STAGS, ETC.
20.	SALTCELLARS.			

The plates drawn and engraved by F. W. Fairholt, to a scale one-fourth the size of the originals.

A CATALOGUE
OF
ANTIQUE SILVER PLATE.

PLATE I.

1. NEF, in silver, the mast, hull, poop, and stand gilt. The mast is surmounted by a vase of flowers. The sailors are covered with rough enamel-colours; wearing blue caps, red jackets, and green trousers. The hull of the vessel is of unusual depth, and is covered with figures of whales, dolphins, and other fishes disporting in the sea; the head of a grotesque marine monster in the centre. The poop is occupied by a party of four, who are drinking at a table covered with fruit, in the centre a monkey is seated eating an apple. A figure of Hercules, covered with the lion's mane, supports the ship, and stands on a decorated pedestal, which bears the mark of a pine-apple in a shield [the arms of Augsburg], and the maker's monogram.
2. NEF, in silver, the hull and mast gilt. The deck occupied by groups of figures, representing an encounter between Turks and Venetians. The body of the ship is engraved with floriated ornament, and it moves on decorated wheels. A tube projects from the front to pour the liquid from the body of the vessel, which is marked by the initials of the maker only.
3. NEF, in silver, parcel-gilt, the hull and stand are engraved with floriated ornament. A sailor is in the top-castle, soldiers, with spears

and flags, are on the deck. The stem is entwined with a vine, which encircles the figure of a vine-dresser.

4. N^{EF}, in silver, parcel-gilt. Four sailors, in the conventional dress of Romans, are propelling the vessel by means of paddles. Upon the hull of the boat figures of sea-monsters and waves are engraved. A snake-headed tube for pouring projects from the front of the vessel. It is marked in the hull with the initials B.S., and a shield of Bavarian arms. Beneath is the waved line or zig-zag so common in old silver work, and which appears to have been cut into the metal to show its purity.

PLATE II.

1. N^{EF}, of silver, mast, sail, and hull gilt. Upon the deck stand seven spearmen, armed in helmets and breastplates, with tassets. An archer stands in the centre of one group; the commandant in the centre of the other, before whom a fifer plays; a tube projects from the hull, which is decorated with foliated ornament, and moves on four wheels. It has no marks upon it.
2. N^{EF}, of silver, gilt as the preceding one is. Upon the deck are musketeers, who use the ancient "rest" for their support; a fifer, drummer, and standard bearer in the midst. At the stern hangs an anchor, with which a merchant's mark is combined. The hull is enriched by engraved foliations, marked with a chevron, as in pl. 1, fig. 4, and the letters N. and CM. The stem is enriched with scroll work, the base with sea monsters and waves in relief.
3. N^{EF}, of silver, parcel-gilt; and differing from the rest in having a covered deck, capable of being lifted with its mast and rigging, and forming a cover to the hull, which is thus converted into a drinking cup. The captain wears a cocked hat, and is in the costume of the early part of the eighteenth century; it is therefore the most modern of our series; upon the sail is

engraved the name of its original owner, "Georg Christoph Neijmer, Schüf-Meister von Regensspurg. P.B.N. 1744." The flags are marked with a star. The lower part of the hull rests on waves in high relief, among which mermaids, sea-horses, and other fabulous creatures are seen. The stem is formed of a dolphin, resting on rock-work, shells, and seaweeds; the mark is the Augsburg pine.

PLATE III.

1. NEF, "pounced" and gilt, on a highly enriched stand. The body of the boat is chased with figures of dolphins sporting in the waves; an ornamental handle is affixed to the stern, and the beak of the vessel is formed like the lip of a tankard. Upon the deck are figures of sailors navigating the vessel, and soldiers with matchlocks and bandoliers. Sailors are climbing the rigging, and one of them is placed in the top-castle to keep a look out. The flag on the summit of the mast moves freely upon it, as do those on all the other vessels of this kind in the collection.
2. NAVETTE, in silver gilt. It is without mast or sails, and thus preserves the most ancient form of the Nef; upon the deck is engraved the dove of Noah alighting on a peak of land. The hull is engraved with scroll ornament; the stem enriched by *appliqué* foliations; the base is ornamented with two figures of dolphins disporting amid waves. The mint-mark is that of Augsburg.
3. NEF, of silver, the hull and base gilt. Upon the deck stand three soldiers, in the costume of the latter part of the sixteenth century; one is armed with sword and shield, the two others with guns, which they are in the act of firing. It is supported by a figure bearing an oar, and a shield, on which is engraved two coats-of-arms; upon one is an anchor, upon the other two stars and a trefoil. Upon a band surrounding them is inscribed "Andreas Kreiward Sechser, 1708." The shield is

evidently a comparatively modern interpolation, to mark a late ownership. The whole is without mint-mark, but closely resembles Augsburg work.

PLATE IV.

1. BEAR, of silver, holding a shield, upon which is a merchant's mark and several initials, engraved in relief, and gilt. The eyes are formed of small rubies, and the body is engraved all over with scroll ornaments in incised lines; the collar is gilt, and has three turquoises set in front, a small chain passing from it down the back, to prevent the head from being lost or mislaid when removed from the shoulders; the body forming a capacious cup. It is probable that these animals were fabricated by Swiss artizans; as the *bear* figures in the arms of Berne, and was ostentatiously displayed by the Bernese on all occasions; living bears being also kept by the town-council at their own charge.
2. BEAR, of silver, also holding a shield similar to the one previously described, except that the merchant's mark and the letters are incised upon its surface. The locks of hair covering the animal are also expressed by incised lines. The mouth, collar, shield, and basement are gilt. The chain connecting the head and body is more clearly seen on this specimen, which appears to be of earlier date than the preceding figure.
3. RAM, of silver; the locks of wool are chased in relief; the head is removed at the collar. Upon the base are a lizard and a tortoise, creeping among plants.
4. HORSE, of silver, gilt all over and richly caparisoned. At the back of the neck is a socket, in which a plume might be affixed; the head lifts off; the body forming the vessel. The mound on which it stands has upon it three shields, displaying the arms of one of the princes of northern Germany.

5. TALBOT, or old English hound, in silver, ungilt. This large and important work appears to be of English manufacture, and may have formed the table-decoration of the noble family who have borne its name. Upon the collar, [which conceals the junction of the head and body, when the former is removed to obtain the contents of the latter], is inscribed "William Simonson ultimus amoris fœtus."
6. BEAR, of silver, gilt. He holds a bag-pipe between his fore-paws, which is also secured round his body by a chain. The collar is set with a row of turquoises. The head unscrews, the body forming a cup, which is covered all over with waved lines to express hair.
7. DOUBLE-CUP, of silver, gilt, except where the circular devices occur; the rim of the upper one fitting into that of the lower one. They bear the Augsburg mark as well as that of a horse's head, and are covered with a series of devices and mottoes as follow:—
- A vine bearing grapes, empty glasses on each side.
Von mir sollen sie hol werden.
(From me they shall become full.)
- A drinking glass on a table.
Es ist genug wanns hol ist.
(It is enough when it is full.)
- A nautilus cup on a table.
Man geht mir gern nach.
(We follow it willingly.)
- An empty table.
Mit essen b. trincken wer ich angenehm.
(With eating and drinking I should be agreeable.)
- A table with meat and drink.
Ich brauche einen Liebhaber.
(I want a lover of good cheer.)

A CATALOGUE OF ANTIQUE SILVER PLATE.

A table with pots.

Nach dem aus schütten stehen sie auf.
(*After they are emptied they still stand.*)

A table with tankard and glass. The sun above.

Die Sonne nemet mir die kälte.
(*The sun takes away the cold.*)

A wine cellar beside a river.

Man denkt mein zu wasser u. land.
(*Men think of me on water and land.*)

A vine encircling a pole.

Ich bin iederman bekannt.
(*I am known to every man.*)

An empty glass reversed on a table.

Ich warte auf holk am'nehit.
(*I wait to be filled.*)

An arm, emerging from clouds, about to pour from a tankard a draught into a cup held forth by another arm, also issuing from clouds.

Sie sein mit halben dienst bereit.
(*Each is ready half way.*)

A covered drinking cup on a table.

Ich Rüche nicht aus.
(*I give out no odour.*)

8. DOUBLE-CUP, of silver, gilt, fitting at the rim, like the previous one; marked with the Augsburg pine, the letter R, and the old zig-zag. The body of this cup is covered with six compartments, three filled with elaborately engraved scroll ornament, the other three with inscriptions as follow:—

Der Wein aus Spanien wird prislich hoch gehalten;
Er gehet lieblich ein, und wermet was wider halten.
(*The wine of Spain all men desire when it is good and old;
It goes down very pleasantly, and warms us in the cold.*)

Der Reintwein ist der best, und hat die krafft darbeij,
 Das wo man sein hie trinckt mach er viel der sorgen freij.
*(The Rhine wine is the best, its power all men may see,
 For where they drink it much, from care it sets them free.)*

Wer freiliches gemuths und lauter stimm will sein,
 Trinck wie sien name laut-gut Klingengerter wein
*(He who would be ever in pleasant joyful mood,
 Should daily drink of Klingengerter wine that is so good.)*

Ich lobe alten wein den er macht junges bluth,
 Und glaub dem sprich wort feist, "trinckh, freind, der alt ist guth."
*(I love to praise old wine, because it makes young blood,
 And proves the proverb true which says, "Drink, friend, the old is good.")*

Der edle Necker wein ist gewist ich auch kein schlimmer,
 Was liblich liebt allzeith das edle frauen zimmer.
*(The Necker wine is good, none may be praised above it,
 It is a noble drink, and noble ladies love it.)*

Wer die gesundheit liebt der brauche mich all hier,
 Er trinck oft gутten wein und flich das böse hier.
*(He who loves his health, must drink his glass off here,
 And let him take good wine, and leave off all bad beer.)*

PLATE V.

1. STAG, of silver gilt. The collar conceals the juncture of the neck, where the head is removed to get at the contents of the body of the cup. All the others in this plate are removed at the neck. Mark of Augsburg.
2. UNICORN, of silver gilt, standing on a rocky ground. It is marked with E. R. in monogram, and a spread eagle.
3. STAG, of silver gilt. The collar is set with small rubies and has a pendant in front. The mound is chased with foliage, and figures of lizards and serpents; the band around it is formed of turquoises, emeralds, and rubies. It is marked with TA.

4. FAWN, of silver-gilt, with enriched collar. The mound has lizards, frogs, and flowers upon it, covered with enamel colours.
5. STAG, of silver. The mound chased in scroll-work.
6. KID, in silver, gilt. It has a small collar to which a ruby is attached. It has the Augsburg mark, and the maker's initials, L. D. Insects and plants on the mound.
7. STAG, in silver, gilt. Shells, flowers, and insects on the mound. Augsburg mark.

PLATE VI.

1. ENCENSOIR, of silver, gilt. It represents a tower, and has a small door behind, through which to place perfumes, the windows giving egress to the fumes. From its resemblance to the architecture usually seen in southern Germany, it is most probably from the manufactory of a Nuremberg or Augsburg silversmith; those towns being chiefly remarkable in the sixteenth and seventeenth centuries for the ingenuity of their workers in precious metals.
2. PARROT, of silver, gilt. It stands on the stump of a tree, on a mound of silver *repoussé*. It is marked with a flying bird, and the letters H. L.
3. COCK, of silver; the comb, gills, collar, and legs, gilt. On one side of the base is a group of boors drinking and dancing.
4. HORSE, of silver, gilt all over. The base is chased in foliage; a small figure of a monkey adjusting his cap at a looking glass is placed in front. Mark, the letter z, and the arms of Cleves.
5. BULL, rampant. It is of silver, gilt all over. The tail is so arranged as to form a support to the figure, which is marked

with κ , the old zig-zag, and a shield with the arms of Brandenburg.

PLATE VII.

1. COCK, of silver; the tail formed of separate plates; the body chased all over in imitation of feathers. It is marked with a crowned rose, and a shield on which is the letter v surmounted by a ducal coronet.
2. OSTRICH, bearing in its mouth a horse shoe, indicating its once-fabled possession of the power of digesting iron. The body is formed of a cocoa-nut shell; the mountings are of silver, gilt; the neck unscrews and is chased all over; upon a small shield in front the letters $G E$, in cypher, are engraved. Upon the head is affixed a piece of quartz showing a vein of gold; a small nutmeg forms a handle to the lid on the back. The mound is chased with flowers in high relief.
3. AUER-HAHN, or cock of the wood. It is of silver, the eyes of red glass; the insects on the base are gilt, and the knobs which support it are of green jasper. The bird on the back forms a convenient handle for removing the lid; and the contents of the body were poured through the open beak of the larger bird.
4. DOVE, of silver; the wings and tail perforated in the lower feathers; the eyes are formed of red paste, the insects on the ground gilt.
5. PEACOCK, of silver, gilt on alternate feathers, the tail jewelled with various coloured stones. It is marked $A. H. K.$ in a trefoil.
6. SWAN, of silver, gilt. The body is formed of crystal, shaped into compartments like a pine-apple. The neck, tail, and legs are chased as feathers, etc.; and it is mounted on a slab of *verde antique*.

PLATE VIII.

1. OWL; the body formed of a cocoa-nut shell; the mountings of silver gilt; it is marked thus:—P+O'S.
* *
2. OWL, in silver, gilt; the eyes of yellow glass. It is chased all over in imitation of feathers; the base of enriched scroll-work.
3. HORNE OWL, in silver, gilt; the body chased all over in feathers. Marked with zig-zag, and a shield displaying the arms of Valenciennes.
4. STORK, in silver; bearing in its beak an infant, in accordance with the old German nursery legend, that the King of the Storks is the bringer and protector of babies. It is chased all over, the eyes are formed of rubies, and one wing takes off that liquid may be placed in the body, and imbibed through the neck by a hole in the crown of the bird. It was probably a caprice invented for some German noble nursery. It is marked c. H.
5. DOVE, in silver. It is chased with feathers, and has eyes of red glass.
6. HEN, of silver, chased all over. It is marked with the letters H. B. A. in a shield, and a rose and crown and large R.
7. RAVEN, in silver, gilt. The head is attached to the right leg by a chain. It is chased all over with feathers.
8. PARROT, in silver, gilt. It is chased in feathers, and marked with the Augsburg pine, and the letters s. H.

PLATE IX.

1. DRINKING CUP, or tumbler, in silver, gilt. It takes the form of a lady in the fashionable dress of the latter half of the seventeenth

century. The capacious petticoat forms the cup ; which must be reversed to fill, and to place again on the table ; so that the entire draught be finished at once ; an old Teutonic custom, in bygone days of hard drinking.

2. CUP, of bronze, gilt. It takes the form of a crowned maiden with her hair flowing ; she holds a flower in one hand coloured with red enamel, and a salamander in the other coloured with green enamel, both being typical of innocence and purity ; her bodice is also enamelled red, and her girdle green. The ornament on her dress is *repoussé* and *pounced* ; that on the apron entirely formed in delicate dotted lines ; round the border of the gown are two lines of scripture in German characters, selected from the second epistle of Paul to Timothy, chapter iv, verses 7 and 8. (" I have fought the good fight," etc) The relevancy of the quotation is not very apparent ; but it was the old German custom to cover drinking-vessels of all kinds with scriptural quotations or moral apothegms. This cup, like the former, requires to be filled when held reversed in the hand, and emptied before it is again set down. It is marked with AN, and a shield displaying two arrows in *saltire* ; the arms of the city of Haimbsen. (See Fursten's *Wappenbuch*, 1657.)
3. MAIDEN, silver. Parcel gilt, and ornamented with pounced work. The costume is that of a female of Franconia in the latter part of the sixteenth century. This cup separates at the waist of the figure, the lower portion of the dress holding the liquid. It is marked with the Augsburg pine, and the upper half of a bear, which, according to Jost Ammon's *Wappenbuch* of the arms of the families of that city, was the distinctive coat of the Meütings, goldsmiths, in 1550, when that work was published.
4. DOUBLE-CUP. Silver, highly enriched with ornamental chasing. It was the custom to fill and drink from both cups ; by first filling the small one, which moves on pivots held by the figure, forming the larger cup ; the latter is then reversed and filled, the

smaller one hanging below it. The large cup being drained, it is carefully returned to the position it has in the engraving, and the smaller cup emptied as a *bonne bouche*. It is marked with the letters I. H., a bunch of grapes, and the zig-zag.

5. DOUBLE-CUP, silver-gilt. It takes the form of a lady in the elaborate dress of the early part of the seventeenth century, who holds above her head a smaller cup. Within the rim of the larger one is inscribed : " Philippus Kuntzell von Hall aus Sachsen : 1607." The mark of the maker is MB in a monogram.
6. CUP, in form of the bust of a gentleman in the costume of the latter half of the sixteenth century. This remarkable cup is sculptured from jade-stone, and seems to bear traces of eastern workmanship. The mountings, consisting of the cap and dress, are in silver, chased and gilt. The ribbons of the flat cap form the handle. Mr. Wright, in his Introductory Essay to Lord Londesborough's *Miscellanea Graphica*, says of this cup : " It belongs, no doubt, to the sixteenth century, and the silver mounting is evidently European ; but as jade is a substance peculiar to the far East, and scarcely ever found in Western European manufactures, this circumstance, and the general character of the face and head, seem to justify us in supposing that that part of the cup had been brought home by some of the venturesome navigators of the sixteenth century, and mounted, perhaps, by a French silversmith."

PLATE X.

1. PRESENTOIR, in silver-gilt. As the luxuries of the table service increased, *presentoirs* were invented solely for the use of the attendants at the sideboard ; they were always highly enriched ; the foot of the cup about to be handed, was placed between the figures of the winged horses on the summit, which figures moved by a spring passing down the stem of the design, open to receive the cup, and then close firmly over it. By

this means the attendant did not touch the cup ; and the person using it could freely grasp its stem. The mark upon it is a *pheen*.

2. **PRESENTOIR**; held by a nude boy seated on a sea-horse; the griffin's heads which form the clasp, are governed by the spring beneath the vase he grasps. This object is of bronze, gilt and chased; the figures are covered with enamel colours; the body of the horse being brown and the tail green.
3. **DOUBLE-CUP**, of silver, decorated with engraved arabesques. The small upper cup is supported by a demon, who stands upon a skeleton globe, within which is a small bell, which rings as the cup is reversed by the drinker.
4. **DRINKING-CUP**, of silver; the upper part in form of a windmill, to which a man bearing a sack is ascending by a flight of steps; another figure appearing at the window. The mill and scroll ornament upon the cup are gilt. The cup was turned upwards, and held in the hand to be filled, and could not be set down until emptied; the drinker then blowing through the tube into the mill set the sails in motion, and the index of the dial seen upon it; and then reversed the cup and again set it on the table. The potency of the wine, or the power of head possessed by the drinker, was tested at the old German drinking bouts by the ability to do this feat. This cup appears to have been a christening gift, as upon it is engraved—"Nat' 14. Martij. 1619."
5. **DRINKING-CUP**, of plain silver, chased. The principle of its construction is the same as that previously described, but the mill has the addition of a large flag that moves freely on its staff. It is marked with an x in a small shield, and a device resembling that of Ypres.
6. **DRINKING-CUP**, of silver, gilt all over. Beneath the mill is a freize in

open work, representing a hunter and his dogs engaged in the chase, amid foliated enrichments. The door of the mill opens, and a man and woman are seen inside, while a figure peeps from the window as in fig. 4.

PLATE XI.

1. **CHIFFONIER**, of silver, delicately wrought and chased. It represents a market-woman offering a bunch of grapes and melon for sale. She is attired in the Swiss costume of the sixteenth century, and it may probably be the work of a native silversmith. It has no marks. The basket at her back is formed of silver wire. These figures were used to decorate the table, and receive in their baskets confections and trifles for the dessert.
2. The companion figure to the above.
3. **CHIFFONIER**, in form of a countrywoman, who is wending her way to market, carrying a goose beneath her arm. The figure is carved in wood, and painted of its natural colours; the base is bounded by a silver rim, and the tun she carries on her back is also of silver, and is marked with the arms of Saxony. The companion figure is engraved in the Introduction to this Catalogue.
4. **CHIFFONIER**, the figure formed of wood and painted in natural colours; it is probably of French workmanship; the costume that of a husbandman of the sixteenth century. The tun he bears is of ivory, and is fitted with a cover, chased in arabesque ornament, and surmounted by a small figure of a horn-blower. The base is also bound with silver.
5. **CHIFFONIER**, in form of a peasant and his dog. It is carved in wood and painted. The tun, the head of the walking staff, the chain connecting it with the dog, and the basement, are of silver.

PLATE XII.

1. **STANDING-CUP**, of silver, parcel-gilt. This fine cup is decorated with *gadrooned* ornament; and large pieces of crystal are inserted in the centre, which were believed to have virtue in detecting poison.

2. **TANKARD**, in form of a lanthorn; silver, parcel-gilt and engraved. The cover of the lanthorn forms a lid, and the body a capacious drinking cup. The horn-window in front is fastened over an engraved representation of two men in the costume of court fools of the sixteenth century, one of whom is staggering home inebriated, being lighted on his road by the other; above this subject is engraved the date 1582 and this inscription:—

Nist . Latern . Gert . in . das . haus.
 Damit . leucht . man . den . gerten . haus.
*(This lanthorn, when good men carouse,
 Will light them out of the drinking house.)*

3. **COVERED CUP**, of silver, parcel gilt. On the summit is a figure of St. George conquering the dragon. Upon the cover are recumbent figures of peace and plenty; fruits and flowers in *repoussée* between. The body of the cup is occupied by three compartments, separated by flowers and fruits in high relief richly gilded. One contains a representation of Daniel in the lions' den visited by the prophet and angel; the other, the legend of St. George; and the third, a group of water-carriers.

4. **HANAP**, of the finest early German work; the lid bounded by a corona of *fleurs-de-lis*; and surmounted by a figure in the costume and style of early sixteenth century work, who bears an enamelled shield of the arms of a German principality. The band round the centre of the cup is of chased open work, affixed to it; and represents, amid delicately executed foliations, various beasts of chase. The foot is supported by four lions.

5. HANAP, or covered cup in form of a pear ; it is of silver, parcel-gilt. The summit decorated with a group of lilies ; the stem formed like a tree, which a woodman is trimming.
6. HANAP, of silver, gilt. The body of the cup shaped like a heart ; upon the bands which cross the upper part is inscribed the name of the maker : " Der Stifter des Becher war Adam Stempffer von Lohen geburtig ;" and the names, " Martin Bardt Schmidt. Joh. Leonhardt Seger, Jacob Braun, damals 3 geschworne meister. Anno 1696 ;" by which it would appear to have belonged to some corporate body.

PLATE XIII.

1. HANAP, of wrought metal, gilt. This beautiful specimen of German art belongs to the middle of the fifteenth century, and greatly resembles one in the collection of antiquities at Weiner-Neustadt, which is known to have been made in commemoration of the peace concluded there, between Frederick III Emperor of Germany, and Matthias Corvinus king of Hungary, in 1463. This has been engraved in Shaw's *Decorative Arts of the Middle Ages*, pl. 9. Another, of the same general design, but varied in its details, is given in Heideloff's *Ornamentik des Mittelalters*, part 12, pl. 6, to which he assigns the date 1510.
2. CUP, formed of an entire pearl shell, mounted in silver and richly chased. Upon the summit is a figure of Neptune riding on a sea-horse, and bearing in one hand a trident, in the other a cornucopia. The stem is formed by a female satyr, who carries a dolphin under each arm.
3. CUP, also formed from the Indian pearl shell, but not denuded of its outer coating, to which is affixed a silver festoon ornament, and the Spanish regal badge of the pomegranate. It is sup-

ported by a silver-gilt figure, which stands on a basement of waves and sea-monsters.

4. CUP, cut in ivory, mounted in silver, gilt and chased. The bowl and handle are formed from one piece of ivory, the ornament sculptured in relief. The rim of the cup (of silver) is chased with representations of hare and fox hunting. The stem is formed of a crowned mermaid (the cognizance of the city of Nuremberg, where it was probably made), the foot being embossed in representation of waves and sea-monsters.
5. TAZZA, of silver, gilt and chased. The bowl is broad and shallow, but liquids descend down the bulb at its base; and force a small figure upward, through a trap in the knob which occupies the centre of the cup.

PLATE XIV.

1. CUP, formed of an ostrich egg, supported by a group of ostriches in silver, the whole is mounted in enriched scroll-work, and the rim ornamented with a representation of an ostrich-hunt.
2. TAZZA, of silver-gilt and chased. The bowl is supported by a figure resting on a shield, party per pale, *gules* and *argent*. The inner part of the bowl has an embossed representation of the Last Supper, an inscription, in German, from 1 Corinthians, chap. xi, and the date—"Anno 1600."
3. COVERED-CUP, of silver-gilt, enriched by perforated ornament affixed to the bowl, consisting of landscapes and foliage; the stem is supported by a figure in Roman costume, and the foot is decorated in gadroons.
4. COCOA-NUT CUP, elaborately carved, with three scriptural scenes from

D

the Old Testament, each surrounded with a foliated border. The rim and bands which secure it to the stem are of silver, chased. Upon the foot are groups of Cupid and Satyrs. The design has been attributed to Jost Ammon.

5. HANAP, cut from a dark red-spotted marble; the mountings of silver gilt and engraved with hunting scenes. It is inscribed with the name, "CHR. WILLADIN. des rathsubern landtu-zu Badenriter."
6. COCOA-NUT CUP, sculptured with scenes from the parable of the Prodigal Son; and mounted on a *presentoir*, with a bull and dog in coloured enamels.

PLATE XV.

1. CRUET, in silver, dated 1695, and having the story of the good Samaritan embossed on its surface.
2. SALT-CELLAR, formed from a pearl-shell, and richly mounted in silver, gilt, and enamelled, with scroll ornament in the German taste of the sixteenth century.
3. COVERED CUP, the body of ancient Venetian *schmelze*, mounted in silver, and dated 1581. It has a merchant's mark on the rim.
4. TANKARD, bearing the Nuremberg arms, and attributed to the *atelier* of the famous goldsmith, Wenzel Jamnitzer. The chasing on the surface is in high relief, and equals the art of the best medallist in design and finish. It is divided by ornamental pilasters into a series of scenes from the Life of the Virgin Mary; comprising the Annunciation, the Nativity of Christ, the Adoration of the Magi, and the Circumcision. On the lid is a representation of the Infant Saviour, bearing the globe and emblems of salvation.

5. **MARTIN LUTHER'S TANKARD**, of ivory, mounted in silver-gilt. The six medallions upon its surface comprise repetitions of two subjects: the upper row representing the "Agony in the Garden;" the lower, the "Last Supper." This interesting relic once belonged to the late W. Elkington, of Birmingham, who made many copies of it. The initials and date are engraved on the lid as here given in fac-simile:



6. **TANKARD**, formed from a plain cocoa-nut, mounted in silver and richly chased. The arms of Nuremberg upon the handle.
7. **TANKARD**, of silver; the pivot of the lid set with ruby, and surmounted by the figure of a soldier, with his left hand upon a sword, and his right finger on his lip as if enjoining silence. Upon the lid is engraved the figure of Wallenstein on horseback, and the words—"O Gott zu dir sey mein vertragen." The body of the tankard is divided into two scenes: the first representing the conspirators destroying Wallenstein's Guards, and forcing an entry to his chamber; the second depicts his murder. Wallenstein, in nightgown and cap, is pierced by the halberts of two soldiers in his chamber; a favourite dog is flying at one of them. There are key letters to each figure; the names engraved below as follows:—"A. Generalissimo Graf Wallenstein, Herzog v. Fridland. B. Hauptm. Dionis. Macdonald. c. Haupt. Walther Devroux." The names of the persons who figure in the other scene are similarly recorded, and the whole is a curious contemporary record of this celebrated crime, which was committed in 1634 at Eger, in Bohemia, and has been made the subject of one of Schiller's finest tragedies.

8. TANKARD, of silver, parcel-gilt, and chased with ornament in high relief. In the compartments are a series of German coats of arms.

PLATE XVI.

1. TAZZA, of silver-gilt; the bowl gadrooned, and supported by a figure of Neptune on a dolphin. The base decorated with sea-monsters.
2. CUP, the body formed of a cocoa-nut, elaborately carved with the story of Pyramus and Thisbe. It is richly-mounted in silver; the cover of elegant design, surmounted by the figure of a Swiss soldier resting on a two-handed sword.
3. CUP, of silver, chased in high relief with the story of the Prodigal; the cover surmounted by a boar. The workmanship of this and the preceding cup is exceedingly fine, and apparently Swiss.
4. CUP, of silver, dated 1592, embossed and chased. It formed part of the plate once belonging to the Company of Arquebusiers of Gorichem, in Holland; and is surmounted with a figure of their patron saint—St. George; their arms, two golden cross-bows on a blue ground, being enamelled in a shield below. The whole of the silverwork and plate belonging to the fraternity was sold by them a few years back, and secured by Lord Londesborough for his collection. It comprised the present cup, and one precisely similar; that forming fig. 5 of this plate and fig. 6; another, similar to the last; the popinjay, fig. 2, pl. xvii; and the cups, figs. 3, 4, and 5 on the same plate; that on pl. xii, fig. 3; and three collars worn by masters of the company, unsurpassed as specimens of fine metal-work.
5. CUP, of silver, dated 1603. On the bowl is represented the legendary history of St. George and the Dragon. It bears the mint mark of Amsterdam, and is remarkable for the extreme delicacy and beauty of its workmanship. The lions' heads round the

bulb and base hold moveable rings, from which hang gill pendants.

6. CUP, of silver, chased with ornament in high relief, and surmounted by the figure of a Roman soldier.

PLATE XVII.

1. INKSTAND, of silver. It is placed in the figure of a ram, carved in wood, and coloured black; the head, horns, and legs formed of pearl. Upon the lid the Sacrifice of Isaac is depicted in enamel.
2. POPINJAY, of silver, used to surmount the staff borne by the master of the fraternity of Arquebusiers at Gorichem (on the Waal).
3. GREAT STANDING CUP, and cover, of silver, elaborately chased, once the property of the above-named fraternity. It is surmounted by the figure of St. Christopher; and the body of the cup decorated with representations of stag and boar-hunting.
4. CUP, of similar general design to the preceding, once belonging to the same persons. It is decorated with hunting scenes, bears the date 1593, and the names of the donors, whose enamelled coats of arms hang from the lions' heads on the lower part of the body of the cup.
5. CUP, of silver, the lid having the upper bulb formed of strawberry leaves in open work; the foliations of the base of the cup are plates *appliqué*. The body of the cup is divided by scroll-lines into two compartments filled with an inscription, of which the following is a copy:—

“Calix loquitur.

“Obvim et injuriam a satrapa Gorinchomiensi superiori

Anno ordini et societati sclopetariorum illatam et a presidibus ejus ordinis et Connestablys Adriano Boxel et Adriano van Sprang Exconsulibus nec non Arnoldo Clevesteymo Jurisconsulto et Exsenatore implorata sacra suprema Themidis ope fortiter Connestæbyls in pristinam dignitatem restitutis Fratres sclopetarij unanimiter ME strennitatis et infracti animi monumentum inque animi grati testimonium Æternitati conscrarnūt ita votum ac tumque est Gorinchenij in æde publica Societatis omnibus et singulis præsentibus ipsis Calendis Junij anno salutis M.D.C.LXXVI.

“Insignia horum trium Connestabliorum in operculo meo sunt conspicua.”

On the lid the arms of Adriaen Boxel (a cross fleury), Adriaen van Sprang (a tree on a mount), and Arnoldus Clevestijn (ar., on a chief a demi-lion; beneath, three roses on a fess between three trefoils), are chased in relief, with their names engraved beneath.

This inscription is repeated in Dutch on the other side.

On the foot is engraved this distich in the Dutch language, with the author's name Hubert Brouwer:—

“Gekreuckt, wiert weer Herstelt door yveren beleyd
Dees Eer heeft Boxel, met van Sprangh en Clevesteyn;
Het voor-reght van de Schuts. Door Heers sucht of door nyt,
Van die haer Wap'nen staen Gedreven op dit Pleyn.”

PLATE XVIII.

1. Cup, of silver, entirely gilt. The surface covered with an engraved representation of the inauguration of the Emperor Joseph at Frankfort on the Maine, October 26th, 1705. The ceremony takes place in the great square, the throne of the monarch being erected in front of the old hall known as “Der Römer.”

2. CUP, of silver, covered with engraved coats of arms. It formerly appertained to the town of St. Goar, on the Rhine, and was connected with a local jocularity of ancient date, thus alluded to by Dr. Brown in his *Account of Several Travels through a Greater Part of Germany*. 4to. 1677.

“Coming on shoar we met with an odd custome: for upon the wall side there is fastned a collar of brass at present, but was formerly of lead, and given by Charles V; into this most strangers that come put their necks, at which time they ask them—‘*Whether they will be sprinkled with water, or drink wine?*’ and if they choose the latter, they give an entertainment of wine to the company. The Queen of Sweden passing by this place, gave a great silver cup, out of which they now drink at this ceremony.”

Strangers thus admitted into what was termed the order of the *halsband*, or *collar*, were, if of noble lineage, permitted to engrave their name and arms on the silver cup. Its history, and that of the “order” itself, has been more correctly given in a rare local pamphlet of sixteen pages quarto, printed in 1805, and entitled—“*Historische abhandlung vom herkommen des alten Hans-Bursch oder Halsbandes-Ordens zu St. Goar am Rhein*,” in which we are told:—

“The collar (*halsband*), according to some accounts, was given by Charlemagne, and was of silver, which Brown attributes to Charles V, when it was of lead. But neither are correct, because the Hessian historian, Winckelmann, says it was of iron previously. When, however, the unfortunate Pfalzgrave went up the Rhine with his spouse Elizabeth, daughter of James I of England, to Heidelberg, he intended to have had a new collar made of silver, but was dissuaded from it for fear of theft: he then had the present brass one manufactured, and gave this silver cup to be used with it. This is still here, and the arms of many noblemen engraven on it, with this inscription:—

" Zu Ehren St. Goar am Rhein,
Ist gar wohl und fein,
Der Landgräflichen Verhanse-Stadt,
His Trinkgeschirz gemacht.

*" In honour of St. Goar, on the Rhine,
I have been made, tasteful and fine,
For the Landgrave's good Hanse-town,
To be for ever handed down."*

This cup was kept at the inn at St. Goar, which bore the sign of the " Lily," until the wars of Napoleon, when it passed into the collection of an amateur at Coblentz, at whose death it was sold, and a few years ago brought by a dealer from Aix-la-Chapelle to England, from whom Lord Londesborough purchased it.

3. **STANDING-CUP** and cover of silver ; the largest piece in the entire collection, being twenty-six inches in height. It is of much interest as a piece of old English workmanship, bearing the mint marks of a leopard's head, a lion *passant*; the maker's initials A R in monogram, and the Assay-office letter denoting its manufacture in the year 1613.
4. **COVERED-CUP** or Hanap, of silver-gilt. Within the lid is the following inscription, denoting it as the gift of the magistrates of the city of Hersbroeck, in the Low Countries, to one of the Stanleys during the thirty years war. Beneath the foot is a larger inscription to the same effect in the German language :—

" Dira lues quando cumularat funera, sævas
Et Bellona faces sparserat ipsa suas,
Unus pro nostra vigilavit sede salutis.
Stanleius facias continuando preces.
Hinc memor Hersbruccum meritis hæc poclare dono,
Guenseri alloquiis condecorata piis;
Queis sua Wilbaldus, Wagnerus, Röselsiusque,

Clava tribus plebis sidera vota litant;
 Ut quoties potus fluat inde futuris amicis,
 Civibus eo toties sit bene quisque sonet.

Præsentatum 25 die Martij. Anno 1633."

5. GLOBULAR-CUP, of silver, gilt all over. It is surmounted by a figure of Cupid singing a butterfly; the ornament on the bowl and cover is double-cut, and *appliqué*. It is apparently of French workmanship, about 1660.

PLATE XIX.

1. STAG, remarkable for its large size, and spirited execution; it is of silver; the front half of the figure being gilt, from the centre of the body. The collar is of silver, bearing an escutcheon of a German Duke; to this a chain is appended, which secures the head when lifted. The ground is gilt, and chased in high relief, with storks, serpents, and snails, amid rockwork and plants. It bears the Augsburg mint-mark.
2. STAG, of silver, gilt all over, the collar set with a garnet. Silver bands encircle this curious figure, to which are appended many small silver escutcheons engraved with the arms and names of distinguished officers of the Court of Saxe-Gotha; the latest being "Her von Mangenheim Camer Juncker und Regierung Assessor in Gotha, d. 15, Augusti, A° 1722." It has probably been a prize for shooting, successively won by those persons whose arms decorate it. It has the Antwerp mint-mark.
3. DIANA, ON A STAG. The figures are very carefully executed in silver. The neck of the stag separates at the collar. The stand is made to represent a rough country, crossed by a stream, over which the stag is leaping. Mint-mark of Mayence.
4. ELEPHANT, of silver, entirely gilt. The driver seated on his neck is

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represented in oriental costume. The soldiers in the castle, on his back, are in the dress of the troopers of the Low Countries at the early part of the seventeenth century, with buff-coats, bandoleers, and matchlocks. The moulding round the upper part of the castle conceals the junction of the cup and cover.

5. CAT, seated. The head removes at the junction concealed by the collar. It is gilt all over, and is of very early German workmanship, probably the end of the fifteenth century; the Elephant ranks next in date; the Diana was made about the middle of the sixteenth century; and the Stags executed in the latter half of the same period.

PLATE XX.

1. SALTCELLAR, of silver, with the Augsburg mint-mark.
2. SALTCELLAR, of silver, supported on open scroll-work. Like the former it has three receptacles, between which stands a figure holding a socket, probably for an implement by which the salt might be removed.
3. SALTCELLAR, of silver, on a foot of enriched scroll ornament.
4. SALTCELLAR, of silver, with a Dutch mint-mark. It is supported in the centre by a wreathed column, and a figure at each angle standing on a square decorated basement.
5. SALTCELLAR, of silver, chased, with *repoussé* ornament.
6. SALTCELLAR, of silver, with the Augsburg mint-mark, as in No. 1.
7. SALTCELLAR, of curious design and workmanship, obtained from the collection of a nobleman at Stockholm, where it was considered to be the work of some one of the famous Augsburg goldsmiths

of the latter part of the sixteenth century. The salt was received in the large shell of the then rare *pecten* of the South Seas, which is edged with a silver-gilt rim chased in floriated ornament, and further enriched by two garnets inserted at its valve; to this portion of the shell is affixed the half-length figure of a lady, whose bosom is formed of the smaller *orange-coloured pecten*, upon which a garnet is affixed to represent a brooch; the back of this figure is richly chased, and in front, below the waist, a large crystal is affixed; a cut crystal also forms the caul of the head-dress, both receiving a deep green tinge from the coloured foil beneath them. The shell is supported by the tail of the whale on one side, and on the other by the serpent which twists around it; in this reptile's head a turquoise is set, the eyes are formed of garnet, and the tongue of red onyx. The whale is of silver, gilt, *repoussé*, and chased; the eyes and tongue of onyx; upon the head and tail two small toads are perched; within the mouth is a small nude figure of Jonah. The base (executed in low relief) represents the sea, filled with whales and marine monsters. The whole is a curious example of the quaint imaginings of the old workmen, and the bizarre tastes of their employers; and was justly valued by Lord Londesborough as one of the most characteristic pieces in his collection.

THE END.

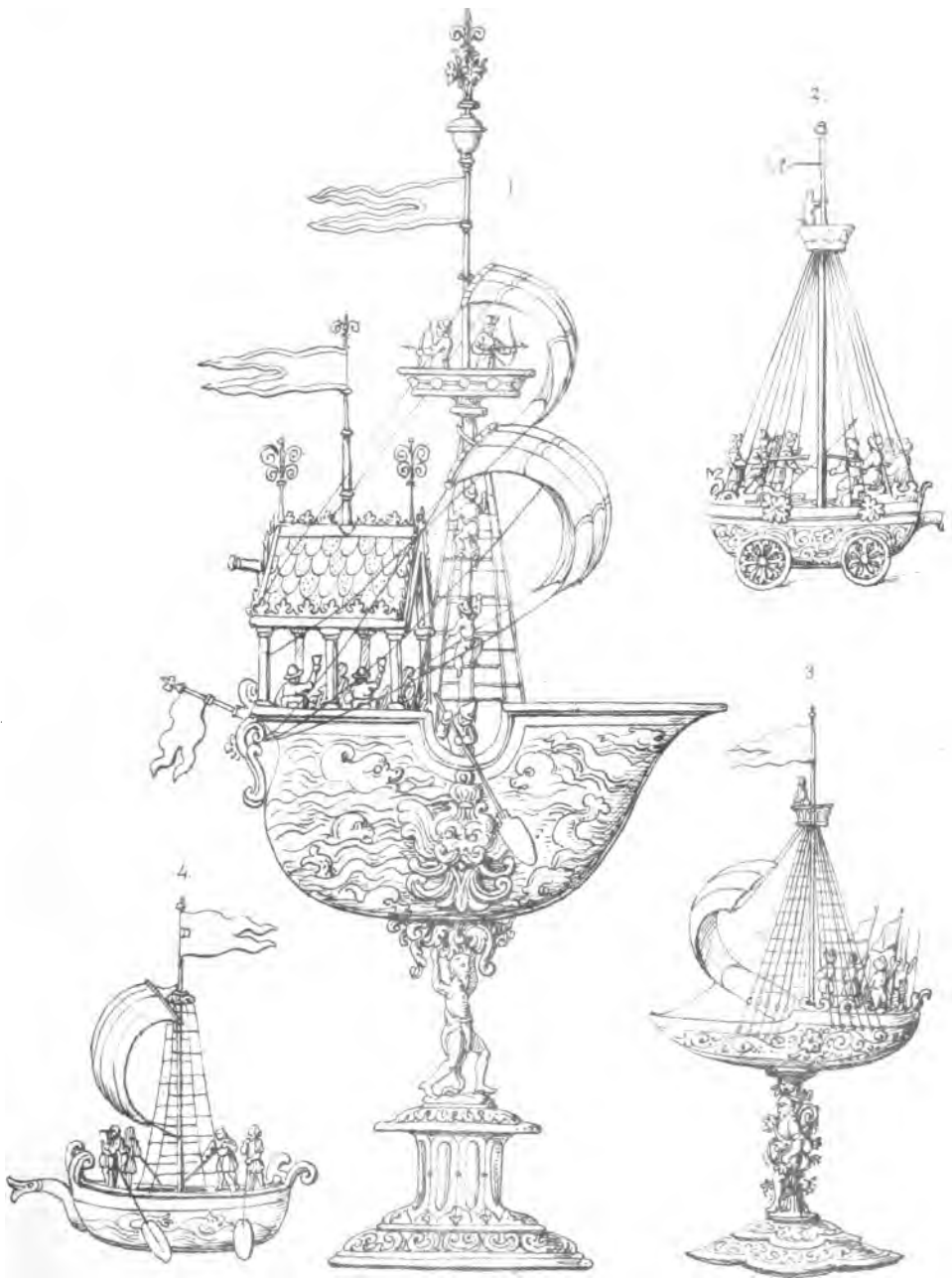


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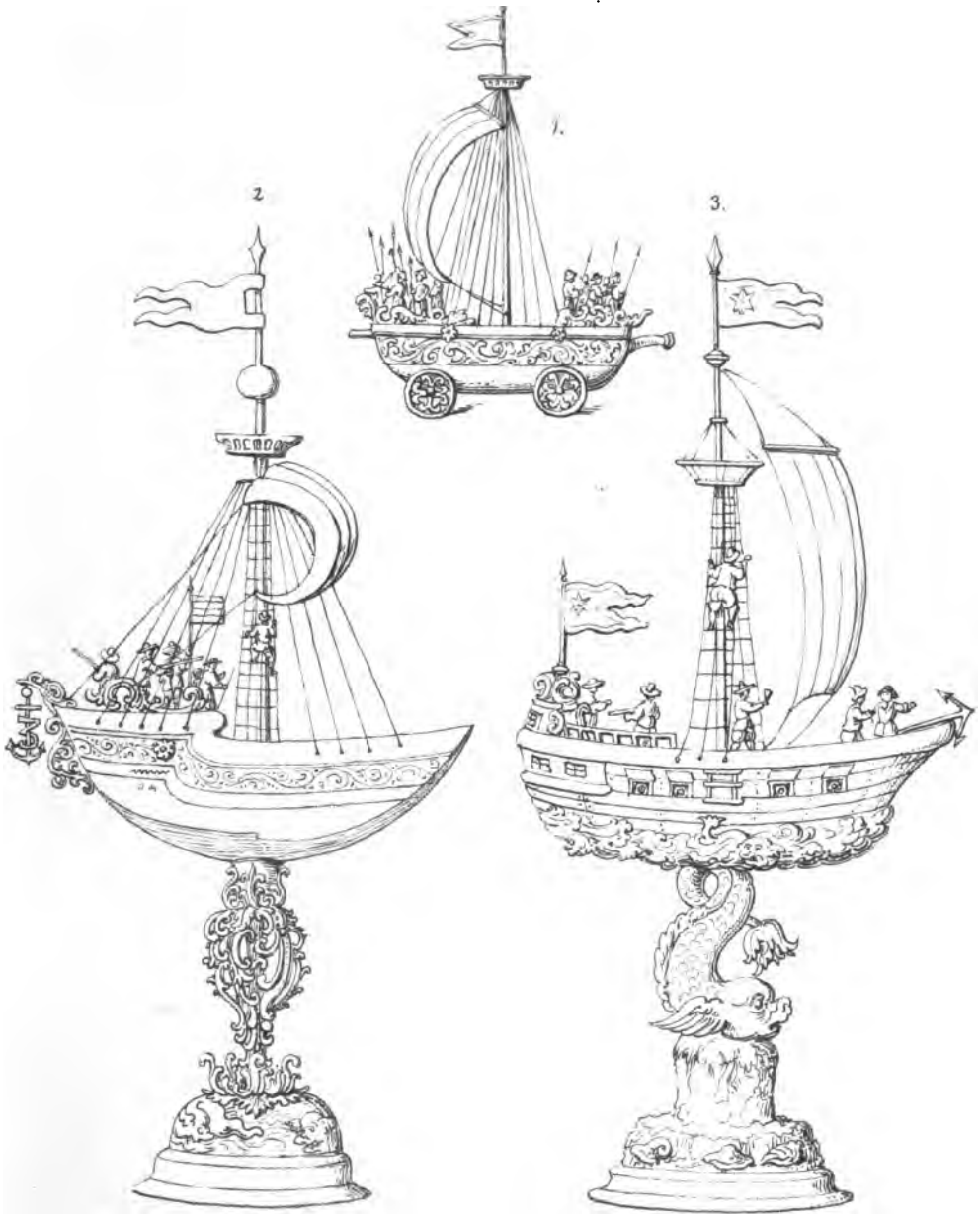


Plate. 2.



Plate 3.



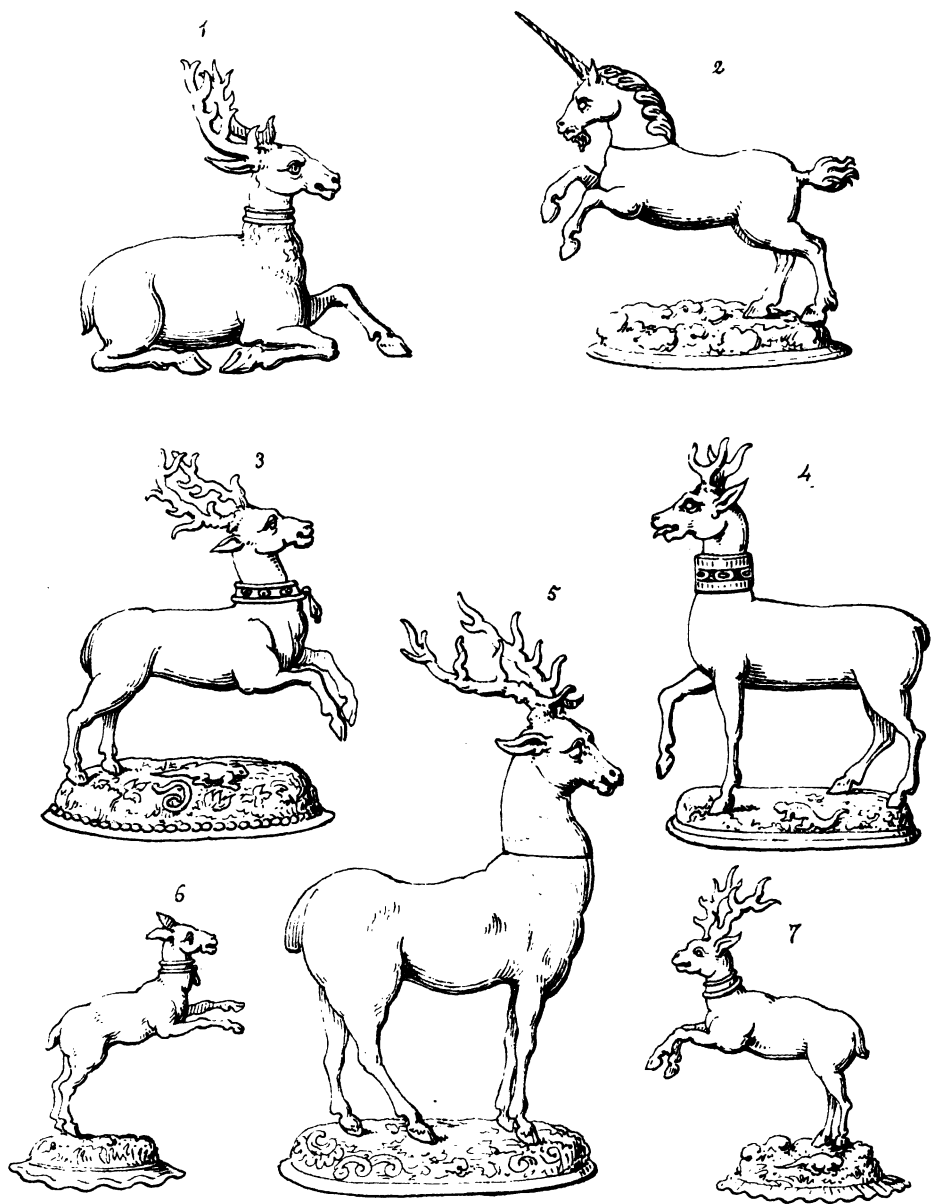


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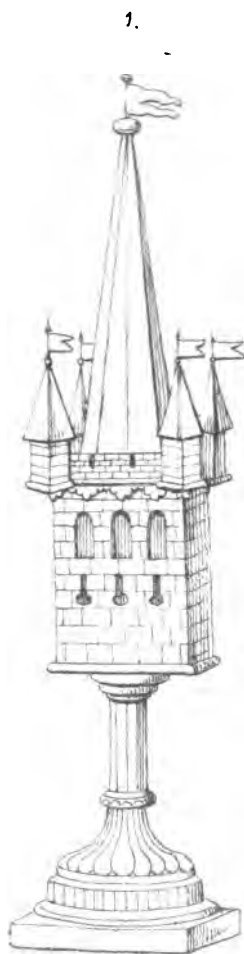
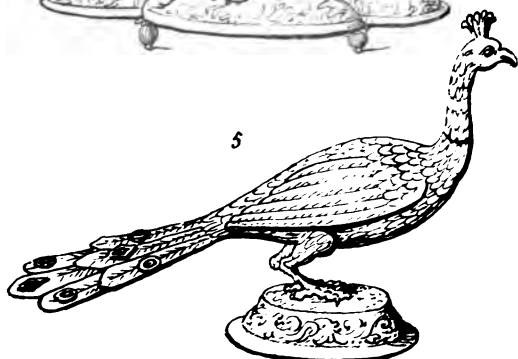
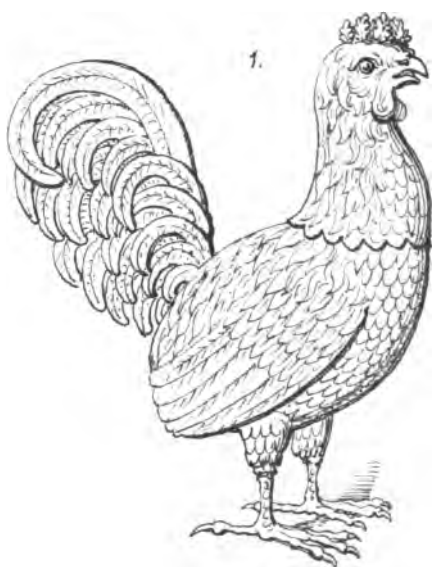


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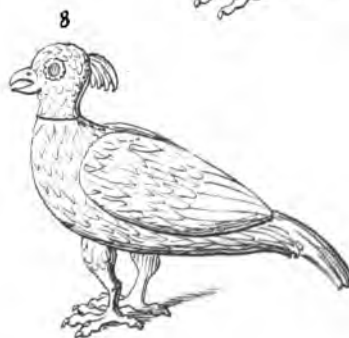
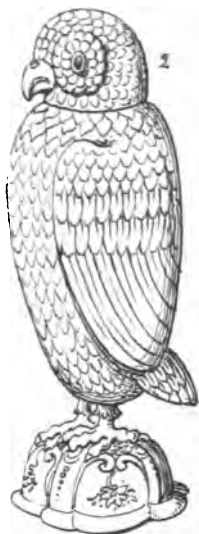
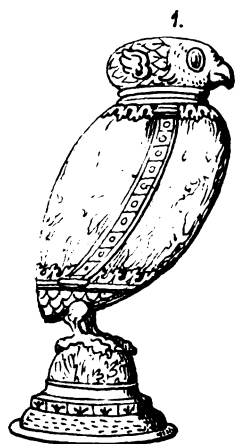


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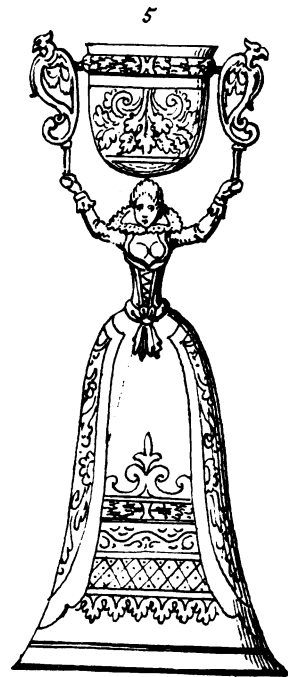


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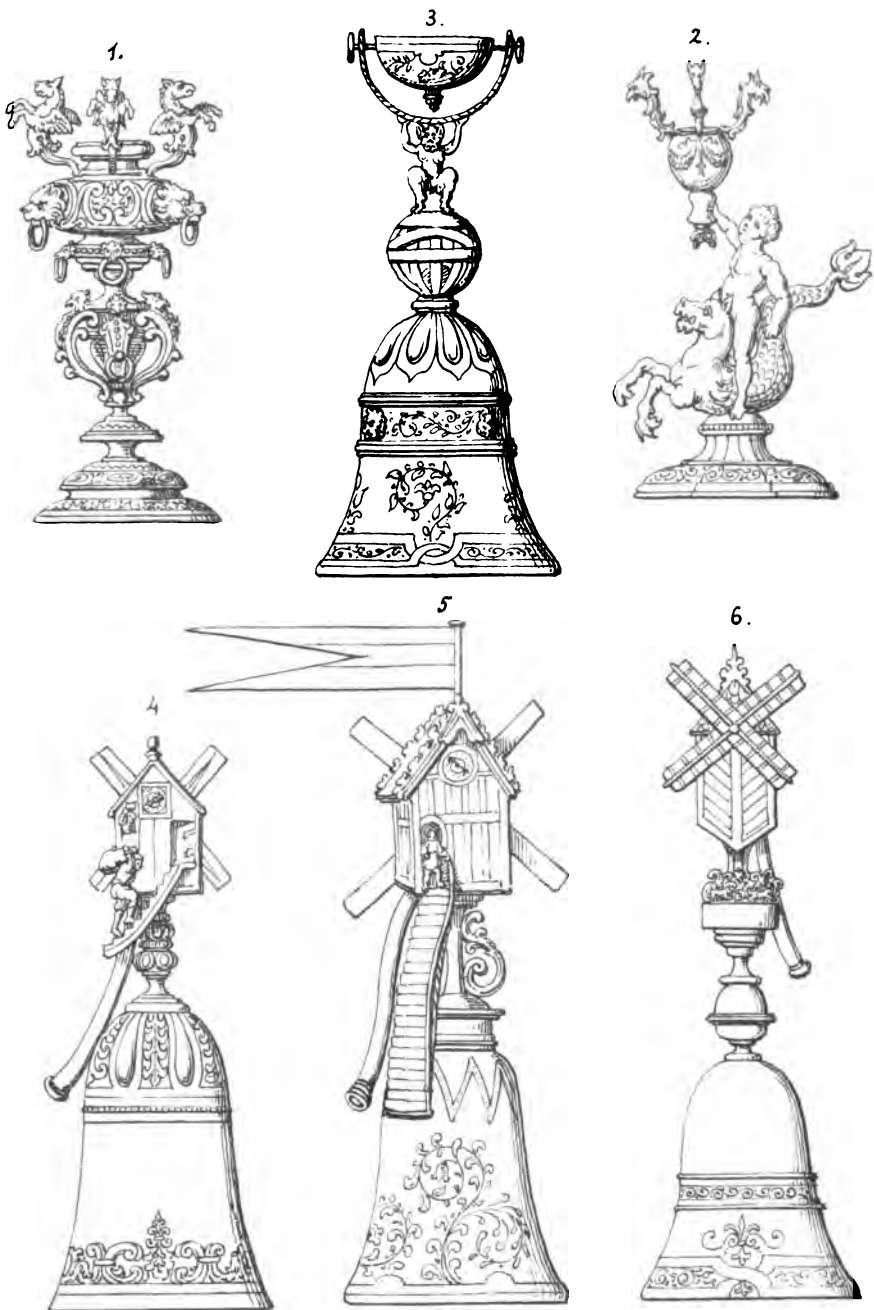


Plate. X.

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4.



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Plate XI.



Plate XII.

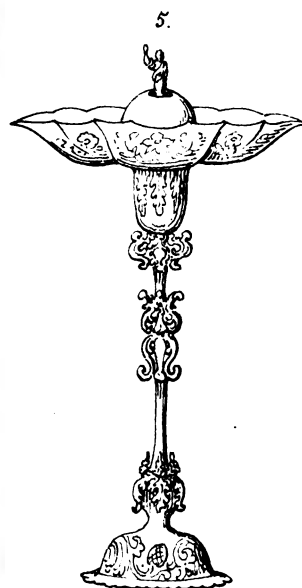


Plate XIII.



Plate.XIV.



Plate XV.

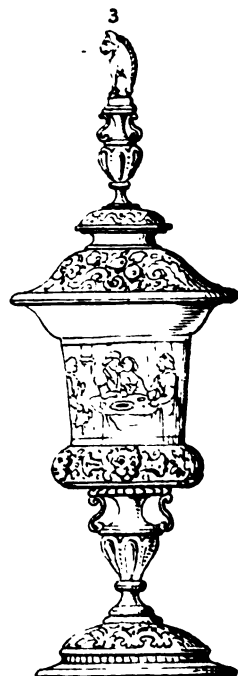
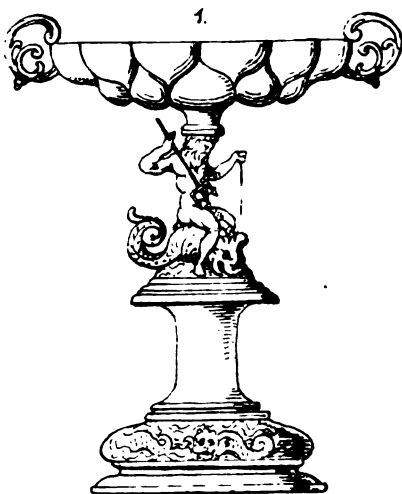


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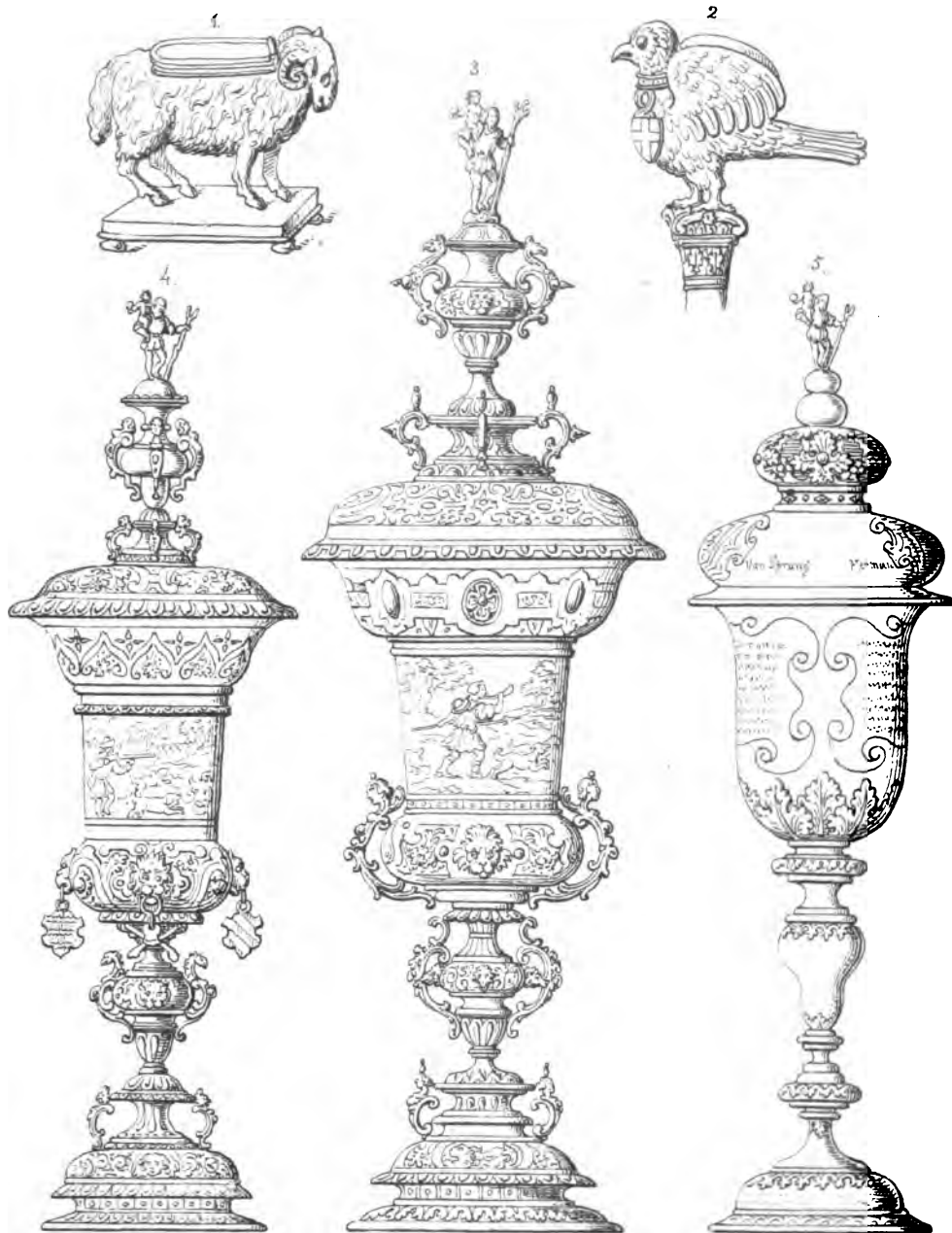


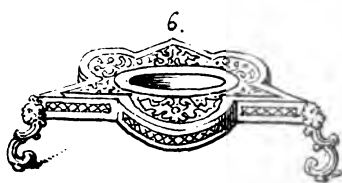
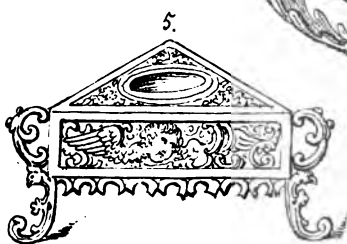
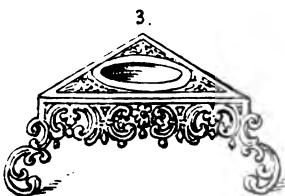
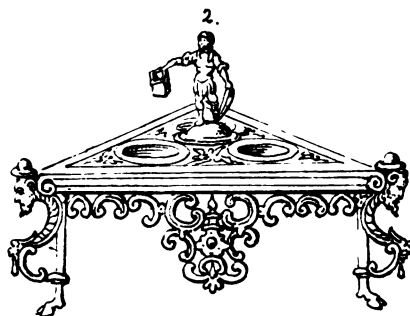
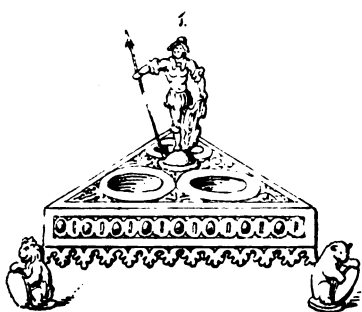
Plate XVII.



Plate XVIII.



Plate XIX.



Plute. XX

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